

## History of Uzbek Musicology and Modern Trends in It

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**Abstract:** All forms of spiritual culture, including song and music, are the product of the practical activities of the broad masses of the people. Music as a science has been deeply studied by our ancestors since time immemorial and wonderful works has come down to us.

MUSIC (Greek mousiche - the art of muses) - a type of art that reflects the range of human emotional experiences, thoughts, imagination through a sequence or set of musical sounds (tones, melodies). Its content consists of certain musical artistic images that represent changing moods. Music incorporates different human moods (e.g., elation, joy, pleasure, observation, sadness, fear, etc.). In addition, music vividly reflects the volitional qualities of a person (determination, aspiration, thoughtfulness, composure, etc.), as well as his nature (client).

**Keywords:** Farobi, Ibn Sina, Jami, Navoi, Babur, Kawkabi, Imam Ghazali, Kalabadi, Bukhari.

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These expressive pictorial possibilities of music were developed by Greek scholars - Pythagoras, Plato, Aristotle and Eastern thinkers - Farobi, Ibn Sina, Jami, Navoi, Babur, Kawkabi, mystics - Imam Ghazali, Kalabadi, Bukhari and others. highly rated, reviewed and scientifically researched by. The content of music is a unity of personal, national and universal artistic values, which is a generalized expression of the spiritual freshness, pace, social thought and experience of a particular nation, society and historical period.

Forms of music meet the spiritual and enlightenment requirements of each era, but at the same time are common to many aspects of human activity (specific collective activities, ethical and aesthetic interactions of people, communication processes). The role of music, especially as a means of shaping a person's moral and aesthetic taste, developing their emotional feelings, and stimulating their creative abilities, is very important.

Music has a special place in human culture and collective life. It performs certain functions during leisure and entertainment times, various ceremonies, celebrations, feasts and feasts, religious and official events, public and military marches, sports exercises, and the labor process. Therefore, musical works are divided into several styles, types and genres according to their content. Genres such as Allah, zikr, marsiya, sarbozcha, waltz, marsh are everyday in life and b. conditions. Singing, bench, instrumental melody, maqom tracks, concert, miniature, romance, etc. The functions of aesthetic interaction play a key role in. The genres, in turn, combine into types of music such as religious music, youth music, domestic music, popular music, military music, chamber music, symphonic music, choral music.

Eastern thinkers have also left scientific comments on the problem of the origin of music. The history of music was explained by Farobi in direct connection with the process of formation and emotions of human speech, and Ibn Khaldun (14th century) - based on the laws of formation of social systems (2). It is obvious that the role of Oriental music in the world cultural heritage, which has been purifying people's hearts and raising their spirits for thousands of years, is incomparable. According to one of the hadiths compiled by one of our scholars, Imam Ismail al-Bukhari, music is the food of the human soul.

The great spiritual and social significance of music as an important means of expression in the

expression of religious and aesthetic worldviews and emotions in ancient and medieval cultures, the principles of gradual development are analyzed in detail on the basis of historical sources. In the legacy of Hoja Bahauddin Naqshband, Alisher Navoi and a number of other great thinkers, it is important that the art of music is highly recognized in the text of the Qur'an, Hadiths and mystical teachings.

Navoi's musical views were mainly reflected in his works "Mezon ul avzon", "Mahbub ul qulub", "Majolis ul nafois". In particular, Chapter 19 of the prose pamphlet "Mahbub ul Qulub" "Lovers of Hearts", in the first part of the book, entitled "Singers and musicians about nutribs and singers", the scholar interprets music as a form of art that provides mainly spiritual nourishment. Based on his views, Navoi analyzes the role of artists in social life, the moral norms that they should occupy as the propagators of spirituality, as well as the presence of negative and positive qualities in their work.

Navoi believes that the effectiveness of music and thus its educability is related to the intelligence and performance potential of artists. For example, in his opinion, "the pleasant performance of intelligent musicians fascinates even the heartbroken, the heart is nourished by the melody, and the soul is nourished by the sound of the mind." 3).

While Navoi considers the skill of artists as one of the factors determining the educational effectiveness of music, the artistic content of music, the means of conveying it to the listener in materiality, skillfully describe the specific nature of musical words. For example, he writes: "He likes to play the most painful music, hiding from noisy poets", "he knows how to break dusty and ugly hearts", "the law shakes the heart", "the goat is a love song".

Navoi contributed to the development of Central Asian music by analyzing the figurative impressions left in the imagination of each listener in a unique way, highlighting their performance artistic potential as a representative of the art of speech.

Abdurahman Jami, a scholar who left an indelible mark on the history of Central Asian musical thought with his Risolai Musiqi, adds music to the list of necessary knowledge. However, it should be noted that the musical works of many oriental thinkers were warmly welcomed by the intellectual community, translated into Uzbek and introduced into scientific and artistic circulation.

Currently, due to the lack of qualified musicologists and orientalists, there are a number of shortcomings in the study of the history of music culture, in particular, the lack of coordination and direction of research, the lack of a methodological system. Many samples of musical, theoretical, cultural and spiritual heritage preserved in the manuscripts of other scientific institutions of the republic are still waiting for their researchers.

Above, we have seen the culture of music and its interpretation in the scientific heritage of oriental thinkers. It is also important to interpret Uzbek traditional music as a spiritual educational factor. Traditional music embodies the peculiarities of the nation's way of life, morals, customs, religious moral traditions and ceremonies, glorifies the noble dreams of the nation, love for work, love for the motherland, courage in the struggle for freedom, and folk music, human moral relations find expression.

Folk music, first of all, serves to influence a person spiritually, on the other hand, it forms a moral and aesthetic attitude to the outside world and on the third hand, and it also performs important educational functions. Those who did.

Al-Kindi, known as the "Arab philosopher," was one of the first to experiment with the emotional impact of music on a patient's mental state. Al Kindi's son was standing next to a paralyzed merchant. Doctors in Baghdad were unable to treat him. Al Kindi asks one of his students, who plays the oud well, to come. The child slowly begins to move, then sits down and says a few words, and the musician continues to play. The melody, which is slowly spreading, begins to breathe life into the child, who is still motionless. Suddenly it has such an effect that it

suddenly returns to its previous state. (5)

The idea that the great Eastern thinker Abu Nasr Farabi in his works perfected music in his works is a great innovation in the history of musical aesthetic thinking, in which he pays special attention to the educational and spiritual significance of music. . "This knowledge is useful in this sense," Farabi writes in *Ihsa al-Ulum*.

In addition to his major work on music, Farabi also wrote a number of musical works, including *A Word on Music*, *A Book on the Order of Rhythms*, and *On Additions to Rhythm*. the role, purpose and tasks of the art of music in the upbringing of the individual are especially recognized. It emphasizes the importance of music in human life: "O world of music, it is better that you go. (7)

Thinkers Farabi, Khorezmi, Fergani, Yusuf Khas Hajib, Kashgari, Beruni, Ibn Rushd, Ibn Sino, Rudaki, Rumi, Hafiz and others contributed to the strengthening and intensification of social, economic and political ties between East and West, the integration of cultures of different peoples. Contributed. Socio-cultural relations between the East and the West, especially the integration in the field of science, can be seen in the fact that the works of Central Asian thinkers began to be translated into Latin, the scientific literary language in Europe, from the XI th century. It was then translated into English, Spanish, German, and French in the XVII- XVIII centuries.

Farabi's comments to Aristotle were published by the Berlin Academy. At the end of the 11th century, F. Diteretsi carefully studied his philosophical treatises, music and political philosophy ("Al madinat al fadila"). Originally born in the city of Forob on the Syrdarya River, the scholar spent most of his life in the palace of Hamadoni and was known as the inventor of the word "ud". This is why in the poetry of German philosophical poets he was interpreted as a music philosopher.

In *Oriental Legends and Fables*, Friedrich Ruckert describes how Farabi sang a melody that made everyone happy, the second melody made them shed tears, and the third melody put them to sleep. This situation shows how much influence Farabi had on Western art and social culture (8).

In short, today life is fast-paced. As in other spheres, the pace of change in the field of culture and art is high; the scale of renewal is wide. as well as in the fields of music culture and art. It should be noted that now our national musical heritage as a number of special disciplines is being introduced into the system of culture and art education.

On the positive side, our national music has begun to take place not only in special schools, but also in the educational system of secondary schools. In this regard, the research work carried out by our scientists on classical music, the published monographs, textbooks and manuals are also noteworthy.

Nowadays, the Uzbek musical culture is developing in an ancient and colorful way, at the same time embodying the traditions of modern times. During the years of independence, attention to Uzbek traditional music has increased. National values. The revival of traditions and ceremonies has led to significant changes in the field of music. Along with the rich artistic means of our ancient national music, the Uzbek musical art has risen to a higher level as a result of mastering new genres and types.

In this regard, it can be said that the achievements of today's Uzbek music on the world stage are also commendable. The works of Uzbek composers are included in the repertoires of large and prestigious foreign performing groups. The chamber orchestra of Uzbek folk instruments "Sogdiana" is a vivid example of successful tours and concerts in Spain, the Netherlands and Germany.

As long as culture is a blessing created, art is its highest level, a person creates something and raise to the level of creativity. Creativity is the ability to give a new interpretation of reality. In

his time, our ancestor Navoi described 78 musicologists in his work “Majolius nafois” and contributed to the development of musicology.

In short, it is important to study the musical and cultural heritage of our great personalities, scholars and thinkers, who have a worthy place not only in the history of the great East, but also in the history of world civilization. is the most pressing issue.

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